

## EDUCATOR GUIDE

Story Theme: Art Goes Back to School  
Subject: Young Audiences of the Bay Area  
Discipline: Arts Education

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Daniel Gray, founder and director of Kulintang Dance Theatre, plays the kulintang for a school audience. Still image from SPARK story, June 2004.

## SECTION I - OVERVIEW

### EPISODE THEME

Art Goes Back to School

### SUBJECT

Young Audiences of the Bay Area

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Visual Arts & Language Arts

### STORY SYNOPSIS

Young Audiences of the Bay Area brings art and culture into the lives of hundreds of thousands of Bay Area students every year. Spark tags along with several of the 157 artists and ensembles represented by Young Audiences as they travel to schools all over the Bay Area. Featured artists include Eddie and Marco Madril of the Four Winds American Indian Dance Group, poet Gail Newman, visual artist Shashari Murphy, and dancer/musician Daniel Giray and his Kulintang Dance Theatre.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group  
Teacher-guided instruction, including demonstration and guidance  
Hands-on individual projects in which students work independently  
Hands-on group projects in which students assist  
Critical reflection on personal expressions and how they are seen and received by others, and support one another.

### INSTRUCTIONAL OBJECTIVES

To introduce educators to arts education programs and services outside of the school environment  
To provide context for the understanding of history of arts education in Bay Area schools

### EQUIPMENT NEEDED

SPARK story about Young Audiences of the Bay Area on DVD or VHS and appropriate equipment  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper

### INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Spatial - ability to manipulate and create mental images in order to solve problems  
Logical-Mathematical - ability to detect patterns, reason deductively, think logically

See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at [www.kqed.org/spark/education](http://www.kqed.org/spark/education).

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Young Audiences of the Bay Area (YA Bay Area) is the area's oldest and largest provider of arts education programs and services. Founded in 1958, YA Bay Area is one of 32 national non-profit chapters of Young Audiences, Inc. Collectively, Young Audience chapters are the single largest provider of arts education programs in the United States. In 2001-02, the 5,016 professional artists working for YA chapters provided 102,980 arts programs for 8.1 million young people and educators.

In recognition of their many years of outstanding services, Young Audiences Inc. was awarded the nation's highest honor in the arts, the National Medal of Arts, by President Clinton in 1994. YA Advisory Board Member Yo-Yo Ma accepted the award at the White House. Commending Young Audiences as the first non-profit organization to receive the Medal, President Clinton praised YA's achievements in working with educational systems, the arts community, and the private and public sectors to make the arts an essential part of all children's education.

As one of the YA network's top 10 chapters, Young Audiences of the Bay Area's serves between 10 and 12 Northern California counties annually. The organization offers assembly performances, workshops, artist residencies, and professional development in dance, music, theatre, media, storytelling, and circus, literary, and visual arts to elementary, secondary, and community audiences.

In the "Art Goes Back to School," Spark attends in-school assembly performances and artist residencies. Assembly performances are 45-minute performance demonstrations designed to introduce an art form and within the context of the culture or tradition of the practicing artists. Artist residencies are longer-term (5-32 weeks) experiences between an artist and a group of students designed to provide hands-on learning at an in-depth, substantive level in terms of arts content and creative skill.

In 2002-2003, YA Bay Area reached 189,976 students, teachers, and families through its in-school, community, and public programs in 10 counties of the Bay Area. These students were reached through 952 assembly performances, 115 residencies, 332 professional development sessions and arts planning meetings, and 34 public performances. YA Bay Area's diverse roster included 157 professional artists and ensembles from the Bay Area and the greater US. All of YA Bay Area's artists are auditioned on an annual basis by an advisory committee of staff, artists, and Board members to ensure the highest quality programs.

In addition to these valuable educational programs, YA Bay Area also offers the ArtsCard program – a free family arts program offering discounts at over 40 arts and culture organizations throughout the Bay Area, including reduced admission, special events, membership, and classes. Enrollment in the ArtsCard is open to all families with children between preschool and grade 12. For more information visit the ArtsCard website at <http://www.artscard.info>.



Young Audiences of the Bay Area artist Eddie Madril interacts with students at the Howell Mountain School in Angwin, California, east of St. Helena in Napa County. Still from SPARK story, July 2003.

## CONTENT OVERVIEW (continued)

Visitors can get a taste of the artists and the many types of programs offered by YA Bay Area by attending the organization's annual Fall Showcase, held at a public venue in the Bay Area each September/October. In addition, YA Bay Area offers an annual artist/teacher training event to further the skills of its roster artists, and to extend the potential of its programs by providing training in the arts and arts learning for K-12 specialists, classroom teachers, and community program directors. Additional information on both of these events, as well as YA Bay Area, its artist roster, and its many programs is available on the organization's website at <http://www.yabayarea.org>.

## THE BIG PICTURE

In 1978, California voters passed Proposition 13, a state law that severely limited the ability of local governments to raise money by increasing property taxes. Approved by 4.2 million voters, the proposition rolled back tax rates to 1975 levels, capped them at 1% of a property's value, and guaranteed that assessed values would not rise more than 2% a year. The proposition was copied in whole or in part by 22 other states. While it sounds beneficial to Californians, the effects of Proposition 13 have been mixed.

The proposition precipitated an era of economic prosperity throughout the 1980s in California, but then depleted the public school system of funding when property taxes could not be raised or lowered according to need. Restricted by the reductions in property taxes, the state Legislature created a California-focused school finance system in which the property taxes collected for school districts fund a district's revenue limit. In most of California's nearly 1,000 districts, the balance of the funding needed to reach revenue limits is then provided by the state.

When the state's economic boom ended in the 1990s, California experienced wild escalations in its real estate market coupled with a recession that rendered the state unable to adequately support its public schools due to the cap on local property taxes.

## THE BIG PICTURE (continued)

The effects of this inequality has been serious – forcing the state and local school districts to make deep cuts to their budgets in every way, compromising the quality of education. Although California was in the top five states in public education throughout the 1970s, it has been in the bottom ten in the 1990s due in part to the effects of Proposition 13.

In terms of the effects on arts education in California, the passage of Proposition 13 resulted in the near elimination of funding for arts instruction and supplies, and the conversion of spaces once dedicated to the arts to other programs. Faced with extreme financial problems, school districts across California made some hard choices in terms of which programs received funding and which did not. Not surprisingly, subjects deemed to be “core” subjects, such as math, science, language arts, and social science were funded, while those deemed to be secondary such as music, visual arts, dance, and theater were cut.

In years since many of these cuts were made across the state, the benefits for students studying arts education are now more clearly known. A number of quality critical studies published by the Arts Education Partnership and other leading arts education organizations bring to light the many ways in which student experience in the arts enhances academic achievement and social development.

According to opinion surveys, articles, and other educator publications, the majority of California's teachers seem to agree that the arts have been deeply under-funded and under-supported in California public schools, especially at the elementary and secondary levels, to the detriment of the students. According to the 1997 report on the visual and performing arts in California's schools, arts education in the state has been in a perpetual state of crisis since the passage of Proposition 13. Spearheaded by then Superintendent of Public Instruction for California Delaine Eastin--a strident arts supporter--the report also detailed the importance of reinstating the arts as a central commitment in the schools.

## THE BIG PICTURE (continued)

The statistics in Eastin's survey suggest that in a majority of school districts across the state only 10 to 25% of students were engaging in some form of arts education. In addition, because the passage of Proposition 13 occurred more than 24 years ago, many teachers presently teaching in California's schools are graduates of the state's public schools--teachers who themselves received minimal or negligible exposure to and experience in the arts as students. According to Glen Starkey's 2002 article in the New Times (a newspaper serving San Luis Obispo and Northern Santa Barbara Counties), a survey of arts teachers in Santa Clara, Santa Cruz, San Francisco, and Ventura counties "found that in most school districts, an average of only 2 percent of all teachers were qualified to teach arts." That being said, concerted efforts on the part of arts educators, teachers, artists, arts councils, and arts organizations such as Young Audiences of the Bay Area, the situation is beginning to change.

Like many other states, in 2001 the California Board of Education adopted a set of standards and a framework for the visual and performing arts (see the Standards section in this Guide). This important event raised the bar for student study and achievement in the arts, putting into place expectations that students receive and be assessed on education in the arts at a level equal to the "core" subjects. The Visual & Performing Arts standards (VAPA) clearly define what students should be able to know and do in the visual arts, dance, theatre, and music every year from pre-kindergarten through grade 12. The California State Department of Education has published its own state standards and an accompanying framework for implementation, both of which are available through the department (see Text Resources).

Since California adopted the VAPA standards, many school districts are creating systems to assess their arts programs and make improvements in instruction. In addition, the University of California and the California State University systems now require incoming freshman to have accomplished at least one year of arts education in order to be accepted to their school systems beginning in 2003.

These expectations are also tiered, meaning that the expectation of arts experience at the high school level increases every year between 2003 and 2006. By 2006 UC and CSU schools will require a year of continuous arts education in one discipline from all incoming freshmen.

These requirements pose a significant challenge for local districts and schools who must provide quality arts education for their students according to the standards that adequately prepare students for application to the state school systems. This is where organizations such as Young Audiences of the Bay Area and others like it are invaluable resources (see Bay Area Arts Education Resources). Organizations such as YA Bay Area offer programs for students and for teachers developed by professional artists with teaching experience. Arts education programs implemented at a school by an outside organization can be provided directly to students in the form of performances, artist residencies, and workshops, providing a diversity of experience and culture a single school could not possibly provide. Training programs can be also designed for teachers and school leaders to help them assess the needs of the school, create an arts plan, and learn how to develop and teach quality discipline-based or integrated arts curricula that will engage students in quality arts learning.

### REFERENCES

Untitled advocacy opinion article (5/30/03), Monica McKnight, California Alliance of Local Arts Agencies (CALAA) - <http://www.calaa.net/advocacyopinion.html>

"Art failure? Local educators struggle to fill the arts gap left by Proposition 13," Glen Starkey, New Times - [http://newtimes-slo.com/archives/cov\\_stories\\_2002/cov\\_12052002.html](http://newtimes-slo.com/archives/cov_stories_2002/cov_12052002.html)

## SECTION III – RESOURCES

### TEXTS

*NOTE: Additional discipline-specific arts and culture texts can be found in the SPARKed Educator Guides of the SPARK archive at*

<http://www.kqed.org/spark/education/lessonplans/index.jsp>

California Visual & Performing Arts Content Standards. Available from the CDE Press at <http://www.cde.ca.gov/re/pn/rc/>

California Visual & Performing Arts Framework. Available from the CDE Press at <http://www.cde.ca.gov/cj/>

Children and Their Art. Charles Gaitskell, Al Hurwitz, and Michael Day. Harcourt Brace Jovanovich, 5th Edition, 1991.

Connecticut Guide to K-12 Program Development in the Arts. Serving as a curriculum development resource, the Connecticut State Department of Education has published a guide defining the importance of implementing program development in the arts. The guide presents a strong case for the role of the arts in society, in the economy, and in children's education. The text is available from the Connecticut Department of Education at [http://www.state.ct.us/sde/dtl/curriculum/currart\\_gdreq.htm](http://www.state.ct.us/sde/dtl/curriculum/currart_gdreq.htm).

"Curriculum Antecedents of Discipline-Based Art Education." Arthur Efland. Journal of Aesthetics Education, 21 (Summer 1987): 57-94.

"Discipline-Based Art Education: Becoming Students of Art." Gilbert Clark, Michael Day, and Dwaine Greer. Readings in Art Education, Ralph Smith (ed.) National Art Education Association, Reston Virginia, 2000.

"Questioning the Curriculum: Arts Education and Ideology." Janet Wolff. Studies in Art Education: A Journal of Issues and Research, 31(4), 198-206.

"How Art Became a Discipline: Looking at Our Recent History," Arthur Efland. Studies in Art Education, 29 (September 1988): 262-274.

"Redesigning Preservice Programs to Implement Discipline-Based Art Education: Institutional Realities." Hermine Feinstein. Art Education, 42 (March 1989): 6-9.

Teaching Curriculum Through the Arts. Creative Educational Systems. Dovehaven Press Ltd., 2000. - Based on over a quarter of a century of hands-on residencies in thousands of K-12 classrooms, this easy-to-read, user-friendly manual contains practical activities for students as well as principles. The book features adaptable processes, and techniques for using the arts as teaching strategies; designing an arts-based curriculum; aligning Howard Gardner's Theory of Multiple Intelligence with the arts, with curriculum studies, and with the lives of students themselves; and assuring the optimum effectiveness of utilizing professional artists in the classroom.

The Arts and the Creation of the Mind. Eliot Eisner. Yale University Press, 2002. Elliott Eisner argues that the arts are more important means for developing complex and subtle aspects of the mind to deal with the ambiguities and uncertainties of daily life than are the formally structured curricula.

What is Art For? Ellen Dissanayake. Seattle WA: University of Washington Press, 1990.

## TEXTS (continued)

*The following are available from Americans for the Arts at <http://store.yahoo.com/americans4thearts> or by calling 800-321-4510.*

Art After School : A Successful Way to Reach Youth in Your Neighborhood. Jane Brite & Marlene Jaglinski. Community Arts Consultants, LLC, Milwaukee, Wisconsin, 1999. - <http://www.artafterschool.com>

Arts Programs: Positive Alternatives for At-Risk Youth. - A pamphlet presenting statistical, case study, and a conclusion about at-risk youth arts programs in cities across the US, including encouraging results from more than a dozen programs.

Beyond Enrichment: Building effective Arts Partnerships with Schools and Your Community. Jane Remer. ACA Books, 1996. - This book tackles the important issues facing arts education today: school reform, artist training, curriculum standards, partnerships, and the building blocks of long-term change. Includes essays by and interviews with more than 40 leaders in the field—administrators, artists, educators, foundation officials, and others. Also features case studies of arts education programs and a wealth of personal insights, stories, and strategies. (The full text available at – <http://www.annenbergchallenge.org/pubs/cj/v3n1/pg1.html>.)

Changing Schools Through the Arts. Jane Remer. Americans for the Arts, Washington, DC, 1990. - This 165-page book offers insights into how to establish the arts in schools while also using them as a vehicle for school renewal. The booklet also makes a convincing case for the role of the visual arts, music, dance, drama and architecture in educating our youth.

Creative Collaborations. Published by CAAE and the San Bernardino City Unified School District. This new publication provides a framework for effective collaboration between artists and teachers, for the benefit of their students. The focus is on the student, the teacher, and the artist, and what each brings to the learning environment in terms of expertise, responsibility, and commitment.

## TEXTS (continued)

The 2003-04 Field Directory. A must-have resource for anyone working in the arts and community development, this directory provides contact information for local, state, regional, and national arts service organizations--more than 4,000 entries broken down by state and region. Also includes contact information for professional consultants working in the nonprofit arts field.

## WEB SITES

American Alliance for Theatre and Education, The – Organization dedicated to promoting standards of excellence in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and providing opportunities for our membership to learn, exchange, expand and diversify their work, their audience and their perspectives. - <http://www.aate.com>

ArtLex – An online art vocabulary lexicon. - <http://www.artlex.com/>

Arts Education Partnership, The - A national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. – <http://aep-arts.org>

ArtsEdge – The arts education initiative of the Kennedy Center, offering a range of programs, curricula, links, and resources for educators. - <http://artsedge.kennedy-center.org>

ArtsEdNet – The Getty Center for Education in the Arts - <http://www.getty.edu/education/>

Arts for Learning – A K-12 multimedia professional development project created by Young Audiences Inc, participating Young Audiences chapters, and national arts and arts education organizations across the country. – <http://www.arts4learning.org>

## WEB SITES (continued)

Association for the Advancement of Arts Education, The - The AAAE teaches teachers how to use the arts to teach social studies, science, math and language arts through arts integration. -

<http://www.oaee.net/OPP/aaae.html>

California Alliance for Arts Education – The CAAE promotes, supports, and advocates for visual and performing arts education for preschool through post-secondary students in California schools. -

<http://www.artsed411.org>

California Arts Council – The state’s arts council, including grant programs, the arts license plate, and links to other arts organizations, as well as updates on the state’s funding for the arts. -

<http://www.cac.ca.gov>

California Assembly of Local Arts Agencies - A non-profit, member-supported organization representing California’s 250 local arts agencies. -

<http://www.calaa.net>

California State Visual & Performing Arts Content Standards – Online version (printable). -

<http://www.cde.ca.gov/ci/>

Gardner’s Theory of Multiple Intelligence and Arts Education –

[http://en.wikipedia.org/wiki/Theory\\_of\\_multiple\\_intelligences](http://en.wikipedia.org/wiki/Theory_of_multiple_intelligences)

Model Arts Program - The purpose of the Model Arts Program Network is to help school districts to evaluate, improve, and expand visual and performing arts programs in California schools through a guided self-evaluation process, professional development seminars, conferences and a supportive network of colleagues. -

<http://www.teachingarts.org/MAP>

National Conference of State Legislatures – Arts education policies in the United States. -

<http://www.ncsl.org/programs/arts/artsed/artedhome.htm>

National Endowment for the Arts – The Federal arts agency, supporting arts and arts education through grants to organizations, states, and institutions. -

<http://www.arts.gov>

Scholastic Art & Writing Awards – Awards in the visual and literary arts open to K-12 students through local and regional networks.

<http://www.scholastic.com/artandwritingawards/index.htm>

TCAP – The California Arts Project – The state’s subject matter project in Visual & Performing Arts, TCAP’s mission is to deepen teachers’ knowledge of dance, music, theatre, and visual art, to enhance student success pre-kindergarten through post-secondary, and to develop instructional strategies to support the Visual & Performing Arts Content Standards and framework in California’s public schools. - <http://csmp.ucop.edu/tcap>

TeachingArts.org – A gateway site to arts education organizations and information. -

<http://www.teachingarts.org>

Young Audiences Inc. – The national umbrella organization for all Young Audiences’ chapters nationwide. - <http://www.youngaudiences.org>

Young Audiences of the Bay Area – Area arts education non-profit offering K-12 programs in dance, music, theatre, and the visual and literary arts. – <http://www.yabayarea.org>

## MEDIA

### VIDEO

Arts Literacy for A Changing America. 1998 teleconference with the US Department of Education and the Arts Education Partnership on arts literacy. Copies are available for \$7 from the Council of Chief State School Officers Publications Office, One Massachusetts Avenue, NW, Suite 700, Washington, D.C. 20001-1431, Attn: Arts Literacy Video.

## BAY AREA ARTS EDUCATIONS RESOURCES

For a complete listing of Bay Area arts councils, please see the document “Arts Funding in the Bay Area” at

<http://www.kqed.org/spark/education/resources.jsp>.

### San Francisco

Inside/Out - A guide to Arts Education in SF. -

<http://www.sfinsideout.net>

Arts Providers Alliance of San Francisco –

<http://www.sfinsideout.net/artsresources/apalliance.html>

San Francisco Arts Commission –

<http://www.sfgov.org/sfac>

### North Bay

Marin County -

<http://www.marin.org/comres/education.cfm?qno=250>

Youth In Arts –

<http://www.youthinarts.org>

Arts Council of Napa County -

<http://www.artscouncilnapavalley.org>

Sonoma County Museum -

<http://www.sonomacountymuseum.com/docs/education.html>

## BAY AREA ARTS EDUCATIONS RESOURCES

(continued)

### East Bay

Art-Is-Education – The Visual & Performing Arts programs of the Alameda County Office of Education

<http://www.artiseducation.org/galleries.htm>

Alameda County Arts Commission -

<http://www.co.alameda.ca.us/arts/related.htm>

ARTS Ed - The East Bay Community Foundation's

Arts Education Initiative - [www.eastbaycf.org](http://www.eastbaycf.org)

Civic Arts Education - <http://arts-ed.org/default.htm>

### West/Central Valley

Sacramento Metropolitan Arts Commission-

<http://www.sacculture.com/educationsmac.htm>

Lodi Arts Commission - <http://lodiarts.org>

San Joaquin County Historical Society & Museum -

<http://www.sanjoaquinhistory.org>

Stockton Arts Commission -

<http://www.stocktongov.com/arts/SAC>

### South Bay

Cultural Initiatives of Silicon Valley - <http://www.ci-sv.org>

## SELECTED BAY AREA ARTS EDUCATION PROVIDERS

**San Francisco Arts Education Project** – The SFAEP is dedicated to providing participatory experience in the arts to the children of San Francisco so they are better equipped to make use of their creative abilities in all aspects of their lives. A unique program working with students from diverse social, ethnic, and economic backgrounds, SFAEP offers: 5 main programs: Artist-in-Residence, After School, Event Players, ARTsummer, One-To-See, and Teacher Training. As a feeder source to San Francisco’s School of the Arts (SOTA), SFAEP is currently developing and Artsbridge program to help prepare middle school aged students for application to visual and performing arts high schools. The Event Players is a musical theatre company that offers students the rare opportunity to write and produce their own works, which are staged at different public venues in San Francisco. More information available at <http://www.sfartsed.org> or by calling 415.551.7190.

**Art Is Education** – The arts education initiative of the Alameda County Office of Education, including the Alameda County Alliance for Arts Learning Leadership. Art-IS-Education is a collaborative venue to explore and share the role of the arts in learning that brings together students, teachers, families, administrators, and the business community in a variety of venues, to show the power of arts learning. Throughout the month of March, all over Alameda County, schools and arts organizations join in collaborative advocacy and host events to show off student work in the visual and performing arts. For more information visit <http://www.artiseducation.org/galleries.htm>

**Youth in Arts** – Located San Rafael, Youth in Arts is a non-profit organization that provides students with experiences and instruction in the visual and performing arts. Founded in 1970, Youth in Arts serves more than 30,000 children each year through its three school-based programs. Youth in Arts also strives to enrich the community with cultural events, and operates two further programs to this end. The organization offers the Artists in Schools program, Very Special Arts, the Performing Arts Series, ‘Til Dawn, and the Italian Street Painting Festival. More information about the organization is available at the Web site at <http://www.youthinarts.org>, or by calling 415.457.4878.

## SECTION IV – VOCABULARY

### DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

#### **Assembly**

A performance or presentation at a school

#### **Arts education**

Educational experiences and curricula focused on the arts, including music, dance, theatre, and visual, literary, media, and circus arts.

#### **Assimilation**

The act of culturally distinct group or immigrant being absorbed into the predominant culture.

#### **At-risk**

A term used to describe people or youth that are exposed to a greater chance of suffering harm or loss, or of academic failure.

#### **Bodily-Kinesthetic Learner**

According to Howard Gardner’s Multiple Intelligence theory (see Text Resources), learners possessed of this type of intelligence are able to manipulate objects and have finely-tuned physical skills. They can unite body and mind to perfect physical performance, involving an acute sense of timing and the transformation of intention into action. Bodily-kinesthetic learners learn best by moving, touching, interacting with space, and processing knowledge through bodily sensations. They excel at activities such as role-playing, drama, dance, athletics, crafts and using tools. Learners of this type tend to rely on whole-body coordination, and often become dancers, athletes, jewelers, and surgeons.

#### **Culture**

Characteristics of a population or community that are inherited through social influence and indoctrination, such as behavior patterns, forms of artistic expression and ideas about beauty, beliefs, and institutions. Culture can be specific to a particular population, society, neighborhood, or community.

#### **Curriculum**

A course of study offered by an educational institution or program that lays out the component parts and experiences.

#### **Diversity**

The quality of having variety of form, or of being different.

#### **Discipline**

A branch of knowledge or of teaching. In the arts, there are different branches or disciplines, such as music, theatre, film, dance, or visual arts.

#### **Kinesthetic Learner**

According to one learning-style theory, this describes someone who learns best by physically performing an action. This type of learner often needs the “hands-on” experience to help make an abstract concept concrete.

#### **Learning styles**

All people have a unique way, or style of learning. Over the years, many different scholars have proposed different theories about the topic. One such theory *4MAT*, was devised by Bernice McCarthy (1987) as a learning style system that identifies four types of learners; Imaginative, Analytic, Common Sense, and Dynamic. Other theories distill the types of learning into Auditory, Visual, and Kinesthetic Learners. And, there is Howard Gardner’s Theory of Multiple Intelligences, which posits that at least eight different learning styles exist: Linguistic, Logical-Mathematical, Spatial, Bodily-Kinesthetic, Musical, Interpersonal, Intrapersonal and Naturalist. Gardner’s theory, described in [Frames of Mind: Theory of Multiple Intelligences](#) (Basic Books, 1993) is that each of us possesses all of these styles to varying degrees, and that they are all inter-related.

**Linguistic Learner**

In Howard Gardner's theory, this type of intelligence: Is the ability to think in words and to use language to express complex meanings; Is the most widely shared form of intelligence, because all people throughout the world have developed linguistic forms of communication; Is evident in public speakers, journalists, novelists and poets; Is expressed through reading, writing, speaking and listening; Is used extensively in teaching and learning. Students who are Linguistic Learners learn best by reading and seeing words, writing, listening, discussing and debating. They commonly excel at remembering names, learning languages, thinking in words, spelling, and in expressing their thoughts verbally.

**Auditory Learner**

According to some learning style theories this term is used to describe someone who learns best through hearing and speaking.

**Private School**

Schools that do not receive state funding but are privately paid for by the families of the students who attend them.

**Relocation**

The act of being moved from one location or residence to another. In the SPARK story, this term refers to the removal of Native Americans from their lands of residence onto reservations, areas of land delineated by the US government. In many cases, these areas were far from a tribe's original locations, with different climate, animals, and agriculture.

**Reservation**

An area of land designated by the US Federal government to which many Native Americans were forcibly relocated.

**Spatial Intelligence**

According to Howard Gardner's theory, this type of intelligence is associated with the capacity to think in three-dimensional terms, enabling one to perceive both external and internal imagery, including the ability to navigate through space. The intelligence can be expressed in graphic or artistic representation and interpretation, and often involves an active imagination and visualization even without sight. These learners often excel at visual "projects," such as maps, charts, and diagrams, as well as visualizing or thinking in images and pictures, and remembering visual details.

**Under-funded**

The condition of not having enough money to cover expenses.

**Visual Learner**

According to some learning-style theories, this type of learner gathers information best by seeing it. They will often need to be shown rather than told what to do, and often do better with written rather than oral instructions.

**Yaqui**

A tribe of American Indians now residing in reservations the Southern Plain states of the United States and Mexico. In the SPARK story, Eddie and Marco Madril of the Four Winds American Indian Dance Group are Yaqui Indians.

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### Talking and Researching Arts Education

Initiate a discussion with students about arts education before viewing the SPARK episode. Ask the students what they know about arts education, and what kinds of arts experiences they receive or have received in school. After watching the story, ask students to reflect on their own experiences in the context of the issues raised.

- If there are arts programs at the school, what are they?
- What do they like and what would they like to change?
- How do they think arts programs affect them or help them learn?
  - What are their favorite arts programs and why?
  - What are their least favorite programs and why?

Challenge students to think about what school would be like if there were no arts programs at all. Ask students if they could create their ideal educational program, what would it be like? What would it include? How would they design a school program that included the arts as part of its core curricula?

Ask students to look at the Young Audiences of the Bay Area Web site or request copies of their free catalog from their office. Encourage students to then select an artist or ensemble from the YA Bay Area roster and research the programs they offer in schools. (For almost every artist, YA Bay Area has a curriculum guide designed to support teachers). Using this research, challenge students to “pitch” the artist/group to the rest of the class, and once each student has made their “pitch, to vote on which of the programs they would choose and why.

They should consider the following when choosing:

- What populations or disciplines are under-represented or under-served. For instance, is there a need for bilingual programming?
- What kinds of cultures are represented in the student body? Have there been any programs that celebrate or explore those cultures?
- What topics or issues are the students studying and is there a program that could contribute to this area of study?

#### SPARKLER:

\* Make a field trip to a museum, with a directed experience or activity in mind using the collection or exhibition on view. Many museums and history centers have educational departments that offer lesson plans or resource packets for educators. Most organizational Web sites, many of which are listed in the SPARK Educator Guide *Preservation* available in the archive at

<http://www.kqed.org/spark/education/lessonplans/113.pdf>

#### Learning Styles

Find out what kind of learners are in your classroom. Using some primary and secondary sources, such as Dr. Howard Gardner’s Theory of Multiple Intelligence and the 4-MAT theory, consider the different learning styles of the students based on the different intelligences outlined in either theory.

For older students (grade 6 and above), talk with them about how they learn, asking them to think about what they learn well and what they struggle to learn, giving examples where possible.

### **Learning Styles** (continued)

Prepare a multiple intelligence quiz for students to take to determine the learning styles which they identify with most. (There are many multiple intelligence quizzes available on the Internet.) Use this as a point of departure for implementing teaching strategies and developing lesson plans that address the entire spectrum of learners in the classroom.

### **Conducting a Poetry Slam!** (Grades 6-12)

A poetry slam is an event in which poets perform their work and are judged by members of the audience. The judges (could be the teacher plus students or guest teachers/students from other classes) are instructed to give numerical scores (on a one to 10 scale) based on the poet's content and performance. Here is a suggestion on how to conduct a poetry slam in your classroom.

The basic rules are:(taken from

[www.poetryslam.com](http://www.poetryslam.com))

- Each poem must be the poet's original work
- Each poet gets three minutes (plus a ten-second grace period) to read one poem, if the poet goes over, points will be deducted from the total score
- The poet may not use props, costumes, or musical instruments.

Of the scores the poet receives from the five judges, the high and low scores are dropped, and the middle three are added together, giving the poet a total score of 0-30.

Follow these guidelines:

- 1 Familiarize your students with poetry, and discuss with them meanings, emotions, composition, etc. Provide examples of various types of poetry from poetry books.
- 2 Tell students they are going to create their own poems. For lower grades, you could try having them put together words cut out from newspapers. Show and read sample poems.
- 3 Have students work on their poems or distribute words to each student and let them construe one based on your parameters. If using the cut-out words, have students glue them to a piece of construction paper.

### **Conducting a Poetry Slam!** (Grades 6-12)

(continued)

- 4 Introduce the poetry slam format from above. Tell students they are going to read their poems aloud in the poetry slam format. Encourage them to be as dramatic as possible when reading
- 5 Have the judges give their scores and discuss the reasons for these marks.

After the poetry slam, compile the poems in a book for the classroom library or learning center. Let students design a cover for the book, using construction paper or tag board and markers or crayons.

Variations:

- Have students bring in newspapers and cut out words they plan to use in their poems.
- Have students create a specific type of poetry, such as haiku, free verse, or couplet.
- Have students work together in small groups to create poems.

### **SPARKLERS:**

\* Find two interesting visual "moments" in the school environment drawing on the images, colors, shapes, textures, and signs in this surrounding landscape. In groups explore the school and grounds, looking for the different locations, objects, and places identified as visual "moments." Take pictures of the moments using a Polaroid or other camera. Review the prints (once developed), and reflect on the images and source of inspiration.

Developing this idea, encourage students to draw up a list of adjectives, phrases, of feelings inspired by or associated with their "moments" and use them to create a simple, short poem or story. These can be presented to the class, or formed into a book.

## Understanding traditions

Ask students what they know about American Indian cultures and traditions? Discuss the fact that there are hundreds of unique Indian nations or tribes, and there used to be just as many languages and traditions. Play the SPARK episode and ask students to focus on the part when dancer Eddie Madril from Four Winds American Indian Dance Group discusses his work in the schools and talks about the songs and dances he performs.

Engage students in a discussion about traditions. How does Eddie's statements resonate with the students? Invite students to describe a similar situation in their family or culture? Do they recognize the importance of Eddie's tradition in the rather non-traditional context of living in San Francisco? How does understanding another person's culture help break down stereotypes? Have there been instances in the students' experiences that made them feel prejudiced against? Can they recognize the importance of having people that are different from them come to the school and talk about their traditions?

Who would they like to see come to their school and why

### SPARKLERS:

- \* Discuss a significant artistic experience in your life. Include live performances, classes, school experiences, festivals, etc. Why did it leave such a powerful impression?
- \* Screen a tape of a performance or play, or invite an artist or ensemble to perform at the school, or visit a local arts organization or event. Ask students to compare their experiences and to reflect on what they enjoy and what they find compelling or inspiring.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/ci/>

